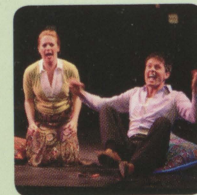
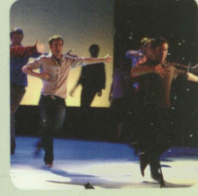
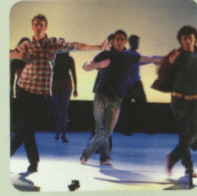
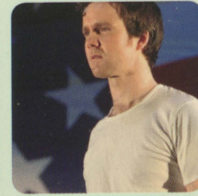
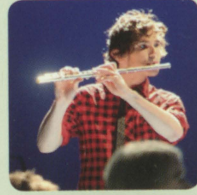
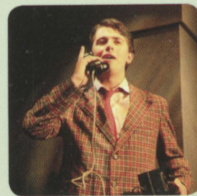
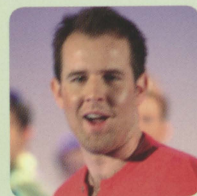
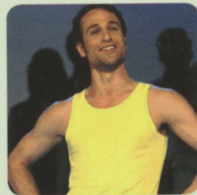


Royal
Academy
of
Music



Musical Theatre Prospectus 2012





'My year at the Academy was one of the most intense and gratifying of my life. It enhanced my vocal technique and gave me a deeper understanding of Musical Theatre. Above all it has given me a set of tools which I use daily.'

Rachel Tucker (Elphaba in Wicked)

'Teaching is outstanding. So is the value it adds... it rolls out musicians who are highly employable'

The Guardian, May 2009

One Year Musical Theatre Course

a year of
intensive training
for musical theatre
performers

Course dates: 4th September 2012 – 28th June 2013

Royal Academy of Music, Marylebone Road, London NW1 5HT
Telephone 020 7873 7483 | Email mth@ram.ac.uk

Published in August 2011



'This year I've met, and been greatly influenced by, some of the most talented people I believe I'll ever meet, and that's just the friends I made on the course! I have also experienced a diverse and challenging training.'

Will Barratt (Sweeney Todd, Chichester)

'It's the best thing I could have done with my life this year. The things I've learned, the friends I've made, the contacts I've developed and the sheer immersion in the world of musical theatre has been priceless!'

Gary Albert Hughes, graduate 2011



Panel of Advisors

John Caird
Howard Goodall
Rob Halliday
Howard Harrison
Charles Hart
James Holmes
Sir Nicholas Hytner
Martin Koch
Christopher Legge
Julia McKenzie
Andrew Neil
Dame Diana Rigg
Matt Ryan
Tony Slattery
Mike Walker
David White

Singing teachers include

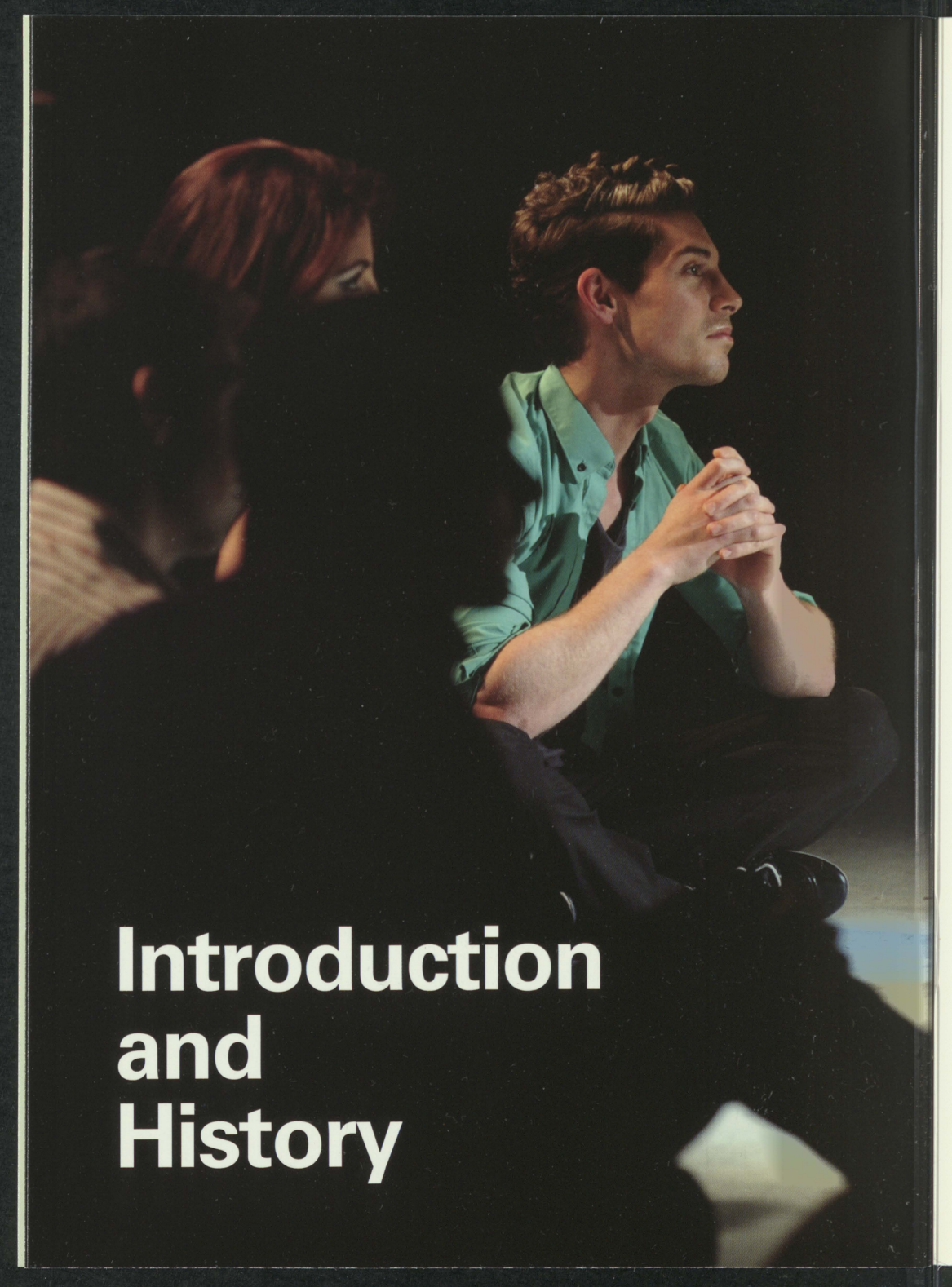
Ross Campbell ARCM, DipRCM (Perf)
Graham Godfrey BMus, BA(Ed), ARCM, FTCL, LMusA, DipOpRCM, DipVocAnat
Ann James BA, LRAM, Hon RAM
Gareth Roberts ARAM, GRSM, LRAM
Maureen Scott EVTS
Louise Shephard MA, Hon BC, ARAM

Vocal Coaches include

Stuart Barr MA, MPhil, DipRCM
Stephen Hill FLCM, ARCM, Hon ARAM
Sam Kenyon BA, ARAM
Stuart Morley BMus, PGDip, Dip RAM
David White BA Hons (Oxon), FRAM

Specialist Musical Director Coaches

Andrew Friesner GMus, RNCM, Hon ARAM
Nick Skilbeck FRAM, ARAM, GRSM, LRAM
Mark Warman MA, ARCM
David White BA Hons (Oxon), FRAM

A photograph of a man and a woman in a dark, moody environment. The man, on the right, is wearing a light green button-down shirt and has his hands clasped together, looking off to the right with a thoughtful expression. The woman, on the left, is mostly in shadow, with her face partially visible as she looks in the same direction. The background is dark and indistinct, with some light reflecting off surfaces in the lower right.

Introduction and History

The course was started in 1994 and is designed by Mary Hammond and Karen Rabinowitz with the aim of providing a multi-skilled training programme in a professional environment. The students work with professionals and are treated as a theatre company.

In 1995 it was granted the equivalent of registered graduate status by British Equity, recognising the quality of the training offered and allowing graduating students certain privileges on entering the profession. The course leads to a postgraduate performance diploma in Musical Theatre.



Structure

A basic working week of five days comprises skills classes in voice and the spoken word, extended voice techniques, dance (including jazz, tap and occasionally ballroom), movement, acting, singing, repertoire coaching, musicality, sung improvisation, history of musical theatre, sight-singing, choral singing, audition classes and project work.

Students are offered masterclasses and workshops with visiting professionals and take part in internal competitions. They also take part in regular workshops of new music with composers and writers. Some of these are taken on to full performances; others have resulted in recordings or further workshops outside the main course. Students also take part in recordings in the Academy's recording studio.

The academic year is split into three terms with vacations at Christmas and Easter. During term-time students are required to attend all classes and rehearsals, whenever scheduled, unless they have applied for and been granted leave of absence.

Occasionally, often in the run up to performances, students are expected to work at weekends. Classes frequently extend into the evening.

Royal Academy of Music

Students are enrolled at the Royal Academy of Music, one of Europe's leading conservatoires and a member of the University of London. They partake of an environment rich in artistic heritage, full of emerging talent, and situated in the heart of Central London. Fellow students include instrumentalists, pianists, concert and opera singers, composers, jazz and commercial musicians.

Facilities at the Academy include the Sir Jack Lyons Theatre (capacity 230), two large concert halls, large rehearsal spaces, a dance studio, recording studio, creative technology lab, library (including listening booths), restaurant and student bar.

Subject Areas



Singing

Students are offered an individual singing lesson of one hour each week, and an individual repertoire coaching session of forty minutes. In addition, there are group coaching sessions, repertoire classes, ensemble singing projects, and coaching for auditions. The course aims to explore all aspects of the singing voice and is informed by the latest research into the physiology of the voice.

Spoken Word

Students cover an extensive programme in voice science and its practical application to speaking and singing. Individual components include speech and accent, text and language including Shakespearean verse, and vocal health. All the work done in these classes directly supports that given by the singing teachers, and the necessary integration of the healthy, expressive speaking voice with the singing voice is fundamental to the programme. In addition each student receives a weekly twenty minute individual tutorial.

Acting

Classes and tutorials are designed to give the student company a supportive environment in which they can grow and practise their skills. Topics explored include improvisation, texts, sight-reading, building a character, the rehearsal process and audition work. Class work is taken further as students rehearse and perform scenes and whole plays, musicals and revues.

Integration of Acting and Singing

All of the above are combined, discussed and explored in a weekly class with Mary Hammond. Students are encouraged to match their vocal quality and texture to the acting demands of a song, and to develop their individuality, with a particular emphasis on extended voice technique. In the third term this class leads to a regular audition workshop.



Sight-Singing and Musical Awareness

A weekly class in sight-singing is offered, and students have many opportunities to practise their skills, including the ensemble singing classes and rehearsals in the first term, and the new music workshops in the second. Classes in musical awareness are also offered, affording the chance for students to investigate their instinctive reaction to style, idiom and genre, together with study of musical and textual structure. This involves extensive practical improvisation and aural training within many styles of music, from Sondheim, through soul, to classical aria.

Dance

A whole group limber each morning is followed by classes at two different levels of jazz dance, tap or occasionally ballroom. Students build up their physical stamina, while learning style and technique, and acquiring a wide vocabulary of dance steps. Routines are learned and rehearsed both in the classroom and in preparation for projects and shows as needed.



Movement

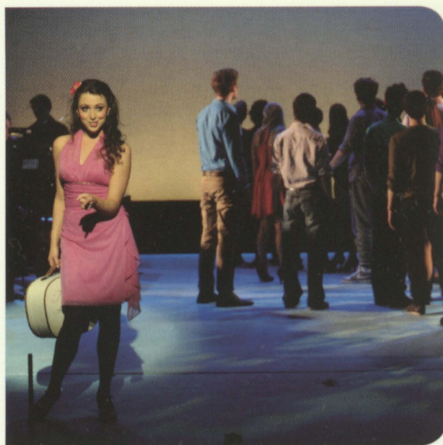
Actors' movement teaches students to find a physical "centre" and balanced posture, essential for singers and actors, and explores group and individual dynamic, self-expression, relaxation and isolation.

New Music Workshops

These involve sight-reading (sung and spoken), staging, improvisation, characterisation and appreciation of different contemporary musical styles and vocal techniques. Students have worked with composers from Mercury Musical Developments (MMD) on new material, and some have been involved in performances of new music at the Jermyn Street Theatre, and in demo recordings of new musicals.

Musical Directors' Course

In 2003, a course was added for Musical Directors. Further information and audition requirements are available on request.



Masterclasses

Visiting professionals give masterclasses and workshops. Lectures from representatives of professional bodies and mock auditions with guest professionals are also arranged.

Projects

To put into practice all of the teaching elements, practical performance projects are rehearsed and performed throughout the course. These are devised according to the individual needs of students and the company as a whole, and in the past have consisted of musicals, revues, concerts, cabarets, plays, showings of devised work, and recordings.

The Department occasionally joins forces with the Composition Course to work on combined projects.

Agents' Showcase and Productions

Students take part in an audition showcase with an invited audience of agents and casting directors, and full-scale musical productions with band or orchestra, which are normally radio-mixed. During the course, students also work with hand-held and stand-microphones.

In 2011 the final projects were fully-staged productions of *Tommy*, *Follies* and a cabaret *Nobody's Perfect*. The cabaret was also performed at the Jermyn Street Theatre.

In addition, students sang for Stephen Sondheim at the conferment of his honorary doctorate, gave a concert in Trafalgar Square for the St George's Day celebrations, another in the foyer of the Royal Festival Hall and performed several cabarets. Students also sang in concerts for children in hospital, organised by the Princess Diana Trust.

'I've built my whole act around the multiplicity of vocal styles I learnt at the Academy, and my training informs every performance I do, every song I write and work on, and every career choice I make'
Laura Corcoran (Frisky and Mannish)

'The level of individual attention is second to none. Mary and her staff care deeply about the development of their students, and continue to be fantastic guides and advisors, years after I thought my training was complete'
Nadim Naaman (Phantom of the Opera)



Past Students

A measure of the course's success is the high proportion of students who leave the Academy with representation, and the number who obtain professional work.

Ex-students on the performers' course have worked at the National Theatre and the RSC in musicals and straight plays, in West End shows, national and international tours, rep seasons, film and TV, in opera companies, on radio and in recordings, and on the London fringe. Though the course primarily trains performers, some have also worked as musical directors and writers.

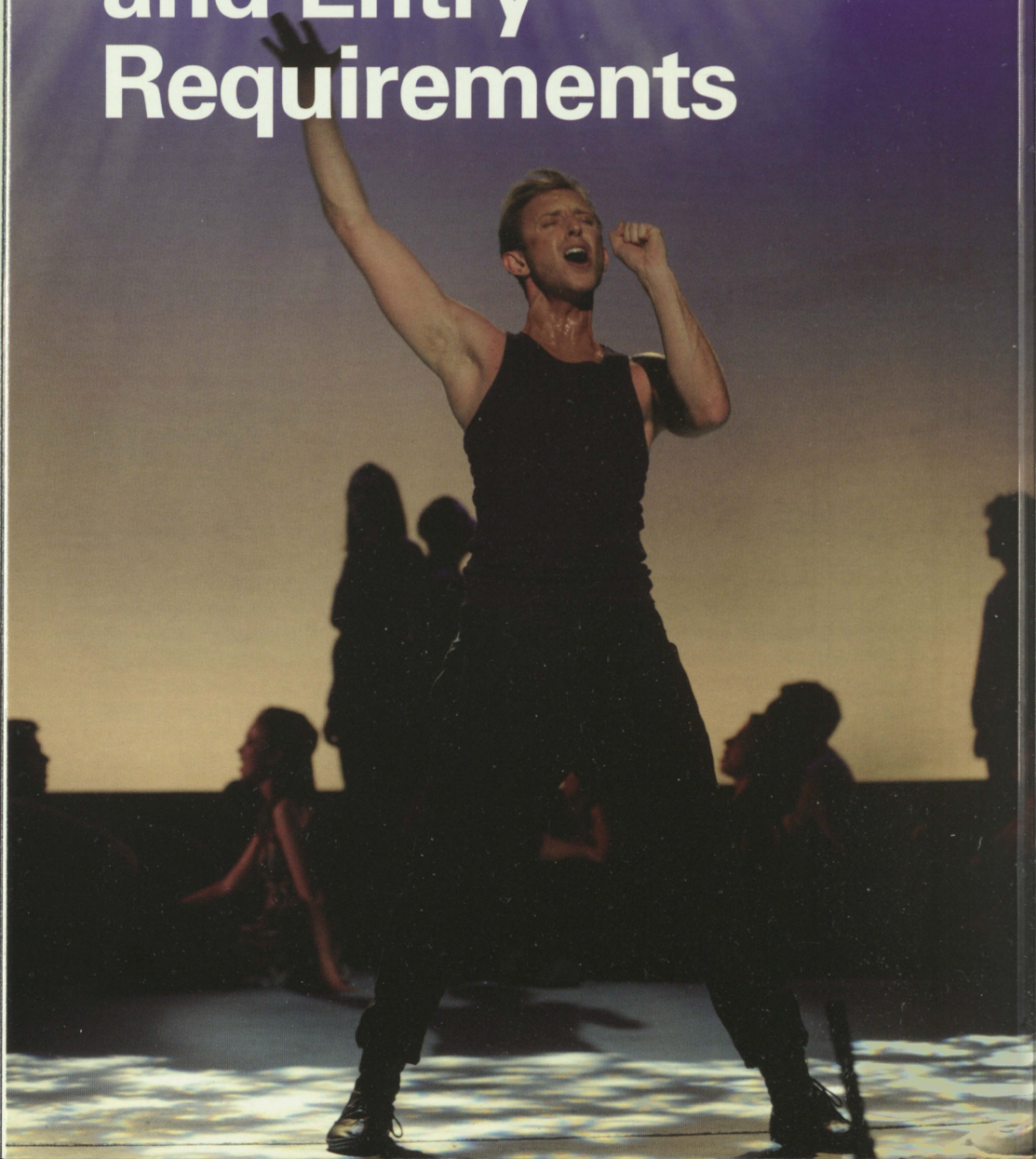
In June 2011 we asked past students for up to date CVs, and 84% of the students who had completed the course in the past sixteen years had worked professionally.

LRAM Art of Teaching (optional)

This is separate from the Musical Theatre Course, and the Diploma gives students a solid foundation and knowledge of the principles of education, together with practical skills in teaching Musical Theatre singing, within the context of individual or group tuition. It is assessed with a written exam, a practical examination (20 minutes' teaching observation and a 20 minute viva voce), and a subject-specific essay. Further details can be obtained on request.

There is an additional fee for this course, for which a Licentiate Musical Theatre Teaching qualification is awarded.

Auditions and Entry Requirements



'I feel like I've been stripped down, taken to pieces, given a thorough going-over and put back together in an effective working order.

Nothing's really new, it just works much, much better now.'

Chris Vincent (Pitlochry Festival Theatre)

'I had the most amazing time. I had not done a three year degree beforehand, yet after one year on this course I feel so prepared for the industry — I'd recommend this course 100%.'

Sarah Covey (We Will Rock You)



The normal minimum entrance qualification for registration for a Postgraduate Performance Diploma is:
> a high level of performance attainment as determined at audition.

> normally, but not necessarily, a first degree or undergraduate performance diploma, or an equivalent standard of performing ability and professional experience.

The course welcomes applications from mature students and performers wishing to undertake an intensive course with the intention of re-focussing their careers.

Auditions for the September 2012 intake will be held from early December 2011, with recalls early in 2012.

Applications should be made online (at www.ram.ac.uk/study) where possible and received by the Registry at the Royal Academy of Music by 1st November 2011.

Late applications will be considered if there are still places available on the course.

Where overseas candidates cannot attend the auditions in London, applicants should send a DVD audition (UK format).

Audition requirements, whether at audition or on DVD, are as follows:

- > Three songs demonstrating different voice qualities
- > Two contrasting speeches or monologues (*not more than 5 minutes in total*)
- > Participation in a short improvised scene (at audition)
- > Participation in a movement workshop (at audition) *OR* a short movement or dance piece (DVD)
- > Aural and rhythm tests as required (at audition)
- > Discussion with panel (at audition) *OR* short explanation of motivation to join the course (DVD)

Audition fees

The fee for an audition is £95. This fee must be submitted with the application. If the applicant is deemed unsuitable for the entrance audition the application fee will be refunded. There is an additional fee of £10 for late applications.



'Each week at the Academy pushes you to new limits: high rock belt to lyrical Bernstein; Shakespeare to Sondheim; television workshops to tap! Its amazingly designed so that each individual can ultimately become the best they can be.'

Owain Williams (Godspell 40th anniversary)

'The opportunities at the Academy are endless and varied...Not only did the course live up to my expectations in preparing me for this tough industry, it exceeded them.'

Lucie-Mae Sumner (Sister Act, UK Tour)



Open Days

The Musical Theatre Department will be holding Open Days on Tuesday 4th October, and Wednesday 12th October 2011. These are opportunities for those interested in finding out more about the course to visit the Royal Academy of Music, meet staff and students and watch some of their work in progress. If you would like to attend, please email mth@ram.ac.uk.

Fees

The Course fees for the academic year 2012/13 will be £12,500. 25% of this fee is due during April 2012 and the balance in August 2012.

The fees for the Musical Directors' Course for the academic year 2012/13 will be £6,600. 25% of this fee is due during April 2012 and the balance in August 2012.

Assessment

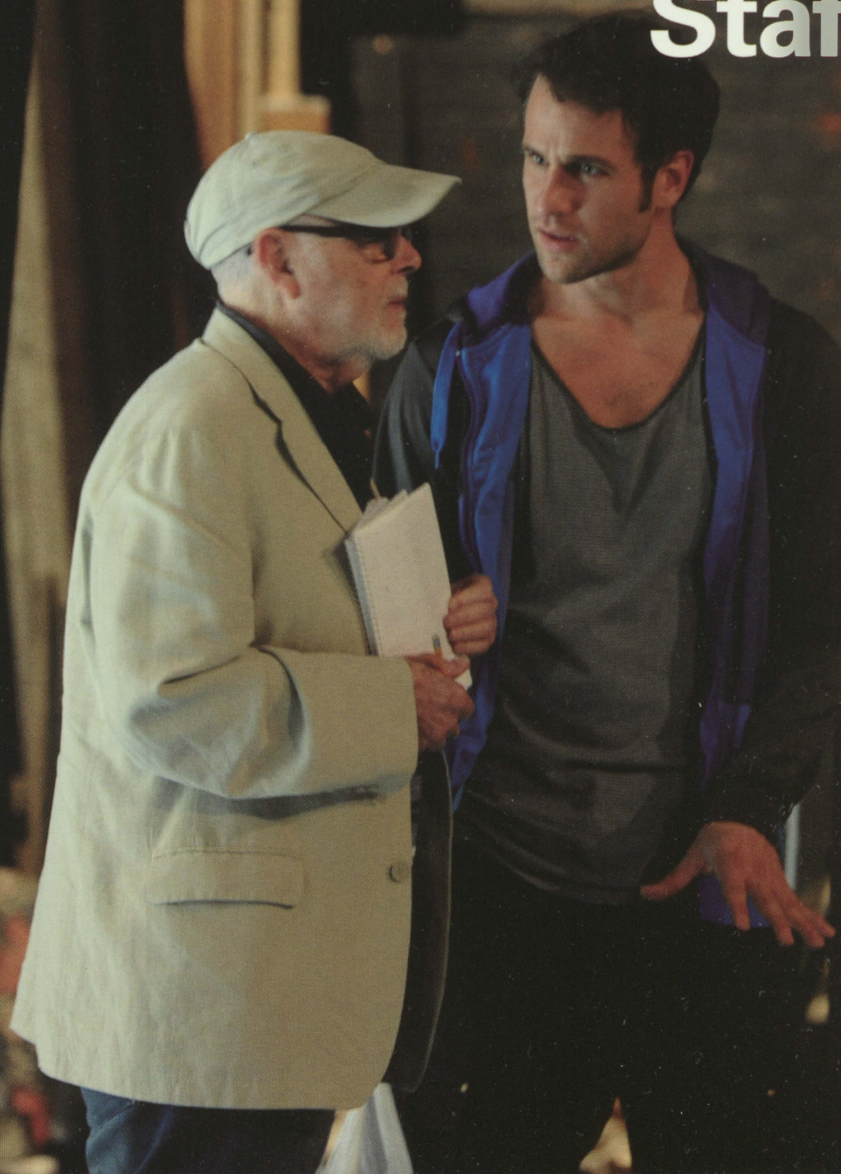
The assessment of classwork on the course is continuous. Each project is also assessed, and students are kept in touch with their progress and staff expectations through regular interviews.

Provision for students with disabilities

The Royal Academy of Music welcomes applications from candidates with disabilities who meet the musical, academic and performance criteria for their proposed course, as stated in the Prospectus.

The Academy is committed to providing an inclusive environment for learning, actively promoting equality of opportunity. Therefore students are selected purely on their audition performance and their overall perceived potential. Where appropriate, reasonable adjustments for auditions and assessment can be made for disabled students, in consultation with the Disability Advisor and Musical Theatre staff. Disabled students may be eligible to apply to their local education authority for a Disabled Students' Allowance. Dependant on an assessment of individual needs, special equipment (such as a minidisk recorder) may be funded. For further information on this please contact the Disability Advisor.

Guest Teaching Staff



'The teachers have not just been in the business, but have fundamentally shaped the industry. I feel privileged to have had the opportunity to learn from them and also feel fully equipped on entering the profession.'

Marc McBride, graduate 2011

'The Academy's course is one of the greatest enduring influences on my career, and my life. They helped me to discover who I am as a performer, and the confidence and humour to deal with the world outside.'

Claire Greenway (PhoneShop, Channel 4)



The course also employs directors, musical directors and coaches for specific projects and these have included

Matt Ryan Guest Director
 Kevin Amos Guest Musical Director
 Bernadette Iglich Guest Choreographer
 Craig Revel Horwood Guest Choreographer
 Martin Lowe Guest Musical Director
 Mark Warman Guest Musical Director
 Julian Bigg Guest Musical Director
 Paul Crew Guest Musical Director
 Steven Dexter Guest Director
 Mark Etherington Guest Musical Director
 Martin Koch Guest Musical Director
 Dane Preece Guest Musical Director
 David Shrubsole Guest Musical Director & Coach
 Peter Cregeen Guest Television Director
 Andrew Neil Guest Director
 Douglas Whyte Guest Musical Director
 David White Guest Musical Director
 Nick Skilbeck Guest Musical Director
 Jo Davies Guest Director
 Michael England Guest Musical Director
 Tony Castro Guest Musical Director
 Torquil Munro Guest Musical Director
 Raul Cassinerio Guest Choreographer
 Matthew Lloyd Guest Director
 Laura Kriefman Guest Choreographer
 Guy Retallack Guest Director
 Paul Harris Guest Choreographer

Masterclasses

Students have attended workshops and discussions with

Stephen Sondheim | Julia McKenzie
 Dame Diana Rigg | Jenny Seagrove
 Jonathon Morris | David White
 Matt Ryan | Nicola Treherne
 Jeremy Sams | Trevor Jackson
 Clive Rowe | David Grindrod
 Pippa Ailion | Carol Hall | Steve Ross
 Julie Wilson | Philip Quast | Sally Mayes
 Scott Alan | Joel Fram | Maria Friedman
 Simon Green | Neil Rutherford

In 2010-11 these were given by Stephen Sondheim, Jason Robert Brown, Pippa Ailion, David Grindrod, Peter Cregeen, Nigel Lilley, Tracie Bennett, Simon Lee, Neil Rutherford, Kim Criswell, Carol Hall, Dan Stevens and Bobby Cronin.

Core Staff



Mary Hammond FRAM, LRAM
*Head of Musical Theatre, teaching
Integration of Acting and Singing*

'The founder of the renowned Musical Theatre course at London's Royal Academy of Music, and an experienced teacher and singer herself as well as a vocal coach and consultant to numerous companies and groups, Hammond knows the field inside out'
www.whatsonstage.com

Following her training at the Royal Academy of Music in both singing and piano, Mary Hammond spent 25 years as a singer with an almost unique range of styles, from opera at Covent Garden to stadium gigs with groups including Black Sabbath, Pink Floyd and Roxy Music. She also worked extensively for TV and radio recordings (film scores, TV series, live broadcasts, BBC Big Band, Top of the Pops, jingles etc).

Mary has worked on 28 shows as vocal consultant, this year alone on *Thriller*, *London Road*, *La Cage aux Folles*, *Billy Elliot* and *The Phantom of the Opera*.

She has a continuing interest in pop and rock and during the past year has worked with Coldplay, Klaxons, Arcade Fire, The Saturdays and The Overtones, amongst many others. Television companies and record producers frequently use her as a vocal trouble-shooter and singing consultant. This variety of work has led to an understanding of constantly shifting musical needs and a lifelong interest in the research and practice of voice science and its relevance to vocal technique.

Mary is an active member of the British Voice Association and on the board of the Actors' Centre.

Karen Rabinowitz Hon ARAM
*Course Leader, director and
choreographer, teaching acting,
movement and dance*

Karen Rabinowitz's professional work has ranged from directing plays and musicals in the theatre, to staging and choreographing operas, musicals and revues. She also coaches singers and

'The world-class teaching is highly rated by the students, as well as everyone else'

Push Independent University Guide

'From cabarets to Shakespeare, improvisation to intense technical training, the course covers bases you didn't know existed. I now feel equipped to take on not just the world of professional musical theatre, but to accept classical singing engagements, devise my own show, and play roles in straight theatre'

James Smoker (*Les Misérables*)



actors in specific roles, and her work has taken her to the Royal National Theatre, Opera North, Scottish Opera, TV and many repertory companies. She has taught at several London drama schools, and gives workshops and short courses in several European countries and the USA.

Anne-Marie Speed Hon ARAM,

MA (Voice Studies), CSSD, ADVS

Certified Course Instructor in the Estill Model with Service Distinction and Testing Privileges, teaching spoken voice

Anne-Marie works as both a voice and singing teacher specialising in training and development of both the speaking and singing voice. She is also a very experienced accent/dialect coach working in film, TV and theatre. As well as her work at the Royal Academy of Music, she works with many performers in the pop industry. She is one of the most experienced teachers and trainers in the Estill Model internationally and regularly presents workshops throughout Europe. She was President of the British Voice Association in 2001–02.

George Hall Hon ARAM

Director, teaching acting, musical theatre history

After working for several years as an actor, George Hall was director of the Acting Course at the Central School of Speech and Drama for 24 years, during which time he continued to work in the theatre as a writer, composer and director. Since leaving Central twenty-five years ago, he has taught and lectured here and in Sweden, Holland and the USA, as well as appearing with his own cabaret group.

John Jones BA (Hons), Hon ARAM

Director, teaching acting

John Jones taught and directed at the Central School of Speech and Drama from 1966 until 1990. He has worked extensively in America, notably at New York University, Circle in the Square School, in Dallas and at the Alabama Shakespeare Festival. He continues to work at the British American Drama Academy and the Royal Academy of Music, as well as private coaching.

'The Academy doesn't feel like an institution at all, but a home away from home. I feel totally blessed to have been able to work with so many incredible, talented students and tutors... the best year of my life!'

Florence Andrews (*The Wizard of Oz*)

'Never before have I had so much hands-on experience and professional training in such a short space of time. I've gained confidence, a level of physical fitness which I'd only dreamed of and a greater understanding of the profession as a whole'

Hara Yannas (*Scrooge*)



Julie Armstrong Hon ARAM

Teaching dance

Julie trained as an actress, singer and dancer, gaining qualifications in Tap, Ballet and Jazz (BTDA). She has performed and continues to perform in many West End shows (Jolson, Follies, Chess, West Side Story), regional theatre (Merrily We Roll Along, Just So, Chicago, Spring and Port Wine, Of Mice and Men) and TV (Close and True, Hero of the Hour, Chucklevision) to name but a few.

Julie has taught dance at London Studio Centre, Royal College of Music, Guildhall School of Music and Drama, Reynolds Performing Arts and the Miss Saigon School for Cameron Mackintosh. She has choreographed and staged shows including Follies, Sweet Charity, Company, Nine, Into the Woods, The Wiz, A Little Night Music, City of Angels, A Chorus Line and Little Me (all at the Academy), Ash The Musical, Swingle Singers Concert, UK premiere of Naked Boys Singing, Jack and the Beanstalk and Stones in his Pockets (regional London theatres).

Stephen Hill Hon ARAM, FLCM, ARCM

Choral Director

Stephen studied at the Royal College of Music. He has worked extensively as a singer on stage, radio and television; West End credits include Sweeney Todd and Follies at Drury Lane. His work has taken him to Malta, America, Europe, the Far East and on board the QE2 and Canberra liners. For many years he directed his vocal group The Stephen Hill Singers, who made frequent recordings for film, television and radio. For 12 years Stephen was the Production Vocal Director for Cats in the West End; and also worked as Vocal Director for the BBC Radio 2 series of musicals, and works as a vocal coach, director and arranger. He was choral director of the Academy's Elton John concerts both here in the UK and at Radio City, New York. He was awarded an Honorary Associate of the Academy in 2005.

More recently Stephen was one of the six voices recording the new Disneyland (Paris) Parade Show Once upon a Dream and conducted the 258-strong choir

'Whilst it is true that there are some skills an MD needs that can only be learnt on the job, the increased skill and confidence I have in both my playing and my conducting is absolutely priceless. The course was a completely unique opportunity to immerse myself in the full spectrum of musical theatre repertoire under the guidance of some of the top MDs and tutors in the world, and it was worth every minute.'

Peter White, (Legally Blonde Tour, MD)



for the live TV Commemoration of the Falklands from Horse-guards' Parade. He was choral director for the Elton John segment of the Diana concert at Wembley, and conducted a performance for HM The Queen when she attended the Academy. Stephen performed at the opening of Heathrow's Terminal 5 and visited Israel giving workshops in both Tel Aviv and Jerusalem and has recently been guest soloist for the RAF Massed Bands UK Tours.

Andrew Friesner GMus RNCM (Hons),

Hon ARAM

Teaching Musicality and Improvisation

Andrew works as a composer, musical director and vocal coach in all areas of theatre, from West End to regional repertory theatre. His experience encompasses all styles, ranging from musical theatre, through Shakespeare and Brecht, to devised theatre and Lieder performance. He also works extensively in cabaret and with young people and children as composer,

director and musical director. He teaches regularly at various drama schools and works freelance as a vocal coach, specialising in repertoire and improvisation. He takes workshops around the country in performance and extemporisation.

All teaching staff are also currently working in the professional theatre, and from time to time deputy teachers, who are also active professionals, are used.

For further details please contact:

Stephen Minay

Musical Theatre Company Co-ordinator

Matt Elson

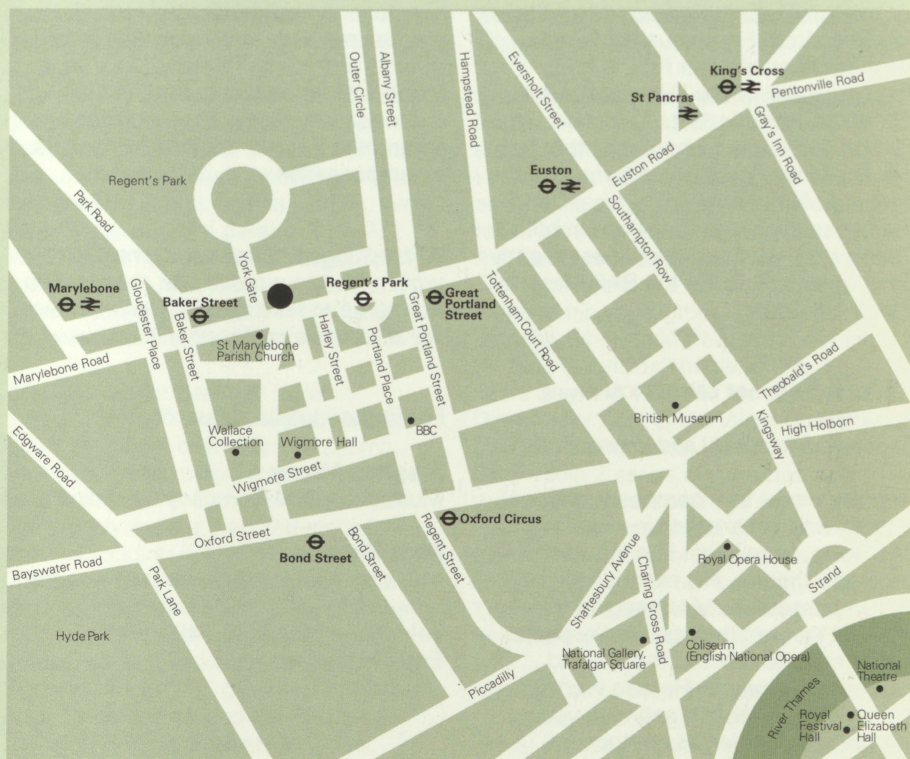
Musical Theatre Administrative Assistant

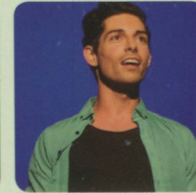
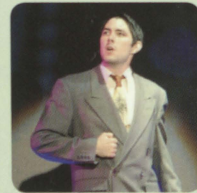
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How to Find us

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Email mth@ram.ac.uk







Royal Academy of Music Marylebone Road, London NW1 5HT

President: **HRH The Duchess of Gloucester GCVO**

Principal: **Professor Jonathan Freeman-Attwood**

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